

THE CAECILIA

A monthly magazine devoted to Catholic Church and
School Music, and the Organ.

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No. 3

What They Are Saying With Their Subscription Renewals

S. N. E., Patna, East India.

".....the name of Singenberger has always been held in high esteem in the musical circles of our congregation,—we have many masses, including the Requiem for 2 voices, by your revered father (John B. Singenberger).....Some years ago I secured six subscribers here for THE CAECILIA and I can get some others—in this way helping to spread good musical ideas, and fine compositions throughout India."

J. L. G., East St. Louis, Ill.

"I read in THE CAECILIA that you have arranged with McLaughlin & Reilly Co., to take over the publishing of the Singenberger catalog. At first I was sorry to hear of this, but after due reflection I think it is the better way. It will make your fathers' works more popular, a tribute which they deserve."

Rev. J. L. Barley, Director Archdiocesan Commission of Music, Baltimore, Maryland.

"My best wishes for the success of your fine publications."

E'mer Andrew Steffen, Diocesan Director of Music, Indianapolis, Indiana.

"Enclosed is my check for renewal."

J. F. K., Techny, Ill.

"Regarding THE CAECILIA, congratulations! A little of the good old Irish cheerfulness added to the solid food to which we are accustomed should make THE CAECILIA very attractive."

P. C. T., Collegeville, Indiana.

"Congratulations on the new issue. It breathes a new spirit as heretofore."

M. M. C., Sauk Rapids, Minn.

"We receive great benefit from the copies of THE CAECILIA. The new publishing plan indicates growth and forward marching—The fulfillment of the Holy Fathers wish in the important matter of church music, that surely ought to guarantee your success."

S. M. H., Los Angeles, Cal.

"Your new issues have many practical and valuable helps of interest to choirmasters in addition to the theoretical discussions...."

M. M. C., New York, N. Y.

"A frequent publication like yours, keeps me from getting into the rut of indifference."

C. A., St. Louis, Mo.

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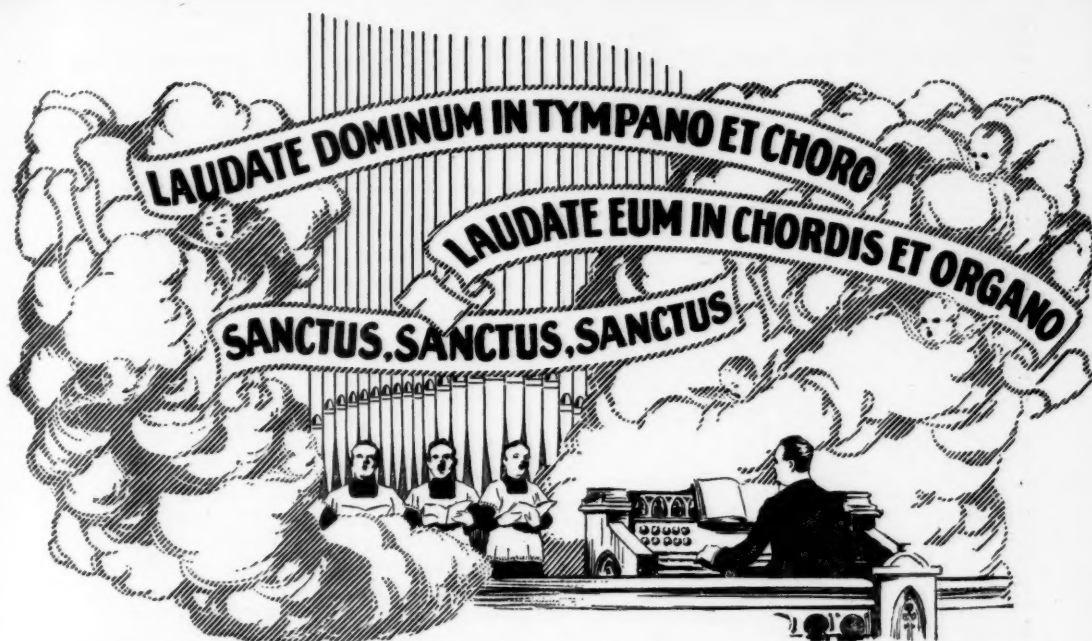
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Melchiorre Mauro-Cottone, Mus. Doc.

Melchiorre Mauro-Cottone comes from a family of illustrious Italian organists. His career began at the early age of thirteen, when he substituted at the organ of the Church of St. Dominick, Palermo, Italy, where his father was organist. At the age of nineteen he was appointed assistant professor to his father in the Organ Department of the Royal Conservatory at Palermo, having obtained the highest honors in the musical work done there. While in Italy he was appointed director of Schola Cantorum Pius X then under the patronage of the Vatican. Coming to America he has successfully held the positions of organist at the Spanish Church, Church of St. Ignatius Loyola, and St. Francis Xavier, all in New York.

Melchiorre Mauro-Cottone is well known in this country as concert organist and composer. He is also credited with having rendered under his direction for the first time in a Catholic Church in this country, Palestrina's Stabat Mater for eight voices a cappella. His compositions are numerous, the first one having been published in Milan

when he was only thirteen. Mr. Mauro-Cottone is a member of the American Guild; of the National Association of Organists, Society of St. Gregory, and St. Wiefried Organist's Club of New York. He has been honored with the degree of Doctor of Music by the American University of Los Angeles, California, and last year was appointed Knight of the Crown of Italy, with the Cross of Chevalier, by King Victor Emmanuel.

Speaking of his choral works, the American Organ Monthly of Boston said: Dr. Mauro-Cottone has shown skill almost unequalled among modern composers in his polyphonic treatment of choral church music—following the models of Palestrina, but incorporating in them a modern flavor of a charming character.

Dr. Mauro-Cottone has been heard in organ recitals practically all over the country, and has been guest organist with all of the organist's societies in America.

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Organ-Playing of Today

By Melchiorre Mauro-Cottone, Mus. Doc., New York

Many times I have been invited to give publicly the views I have often expressed in private about the organ playing, and organ programs, as generally presented to the public today.

I feel, of course, that this subject should really be open for discussion and criticism, and while I shall not be the one to suggest how to correct what is simply an erroneous understanding of the situation, yet I trust that this matter may be given deep thought by the ones interested in actual organ playing and organ programs.

I have to grant that the organ playing of our generation is not, and should not be the same as that of two or three centuries ago. The organ of Cesar Franck, Max Reger, Bossi, Karg Elert, or Widor, is no longer the organ of Bach, just as the organ of Bach himself was not the organ of Cabezon, Purcell, Frescobaldi, and not even that of Buxtehude.

In music, as in everything, from piano to instrumental score, we have gone through a tremendous development during the last thirty years. This development has been brought about by the mechanical improvements achieved by the different instruments, thus affording greater possibilities to the players, and opening to the composers unlimited means to expand their imagination in the field of technic and effects.

With this in mind, we must admit that the organ had necessarily developed into the richest of all instruments.

Its development is chiefly due to the mechanical equipments which have made its performance easier from the standpoint of touch, as well as to the facility of changing effects at will, and in the smoothest manner.

The voicing of the different stops has been also a great factor in the development of the organ, because, with the introduction of a tremendous variety of stops, the organ has become susceptible to all sorts of effects and performances. The modern organ player, when performing on one of our organs, has a veritable orchestra at his disposal.

But, this improvement, this development brought to the king of instruments has been, to my estimation, misunderstood, misconstrued, and over done, and mostly, I dare say, on this side of the ocean.

In this country, where, because of our large means, and our strong inclination to-

wards progress, the organ has reached extreme heights of perfection; organ playing and organ music have gone to the point of becoming veritable orchestral renditions.

To state that one cannot give to an audience "only Bach and Widor" is a meagre excuse. The average organist, taking advantage of the instrumental possibilities of the modern organ, can "get hold" of it in a much easier way, by performing arrangements of any standard piece, since these pieces "sound" very delightful on our modern organs. Therefore, the organist does not have to work his "head off" learning the pure polyphonic playing of the real organ: he does not have to train himself in "part playing", when he can render wonderful effects by letting a French horn ring out a melody on the Solo, accompanying himself on the Swell with a Stopped Diapason, and "sticking his fundamentals" on a 16' Bourdon, (not forgetting the indispensable tremolo); and if he is really looking for polyphony without troubles, why, there is the Intermezzo from "Cavalleria" or the Prelude to Lohengrin to help him out and show off the strings on the Swell.

This we gather daily through reading the programs of organ recitals, organ openings, etc., in our organists' magazines. And many of these average organists fill up positions as city organists, church organists, private organists, and assume for themselves no other mission but that of degenerating the musical taste of the audiences, misrepresent the instrument, while the real organ music rots on the shelves, and the standard of real organ playing goes far down below zero.

Of course, one of the oldest, inveterated and lowest prejudices is partly responsible for all of this: the performer must please the audience. But, allow me to say that if this was the case, Wagner and Strauss would be still thrown out of opera houses, and dear Lynwood Farnam would never have played his All Bach Recitals to a completely crowded church. No, that prejudice is a poor excuse by organists who, not being able to do any better for either lack of training or practise, or because of their low intellect, have to resort to performances of other than real organ music.

Audiences have nothing to do with it. We all know that the organist is the last of all instrumentalists (by way of comparison) to

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play a recital to "charged admission". Ninety-nine organ recitals out of a hundred are given free, and the audience has no bearing at all on the making of the program. But usually, at the bottom of programs is the organist himself, or sometimes the influence of a Rector or a manager, and often of an organ company which, on general principle, would like to turn into an organ demonstration each organ recital given on their organs.

I had to "swallow" lately the opening recital of a large organ in New York City, when, (with several organists on the program), there was given to the invited audience, a large dose of chimes, harp, celesta and full organ, and we were treated to Liodow's Music Box, Lohengrin, Handel's Largo (played on the harp, alone, without a sustained melody) and so forth.

Now, I wonder, with the great possibilities of our modern organs, why we couldn't train our young generation to the pure polyphonic treatment of the organ, such as it was, when that instrument offered no orchestral qualities. Why not take advantage of the immense development of the modern organ to give a better performance of our classics and of the real organ music? It is a fact, to the ones who know it, that we give more majestic performances with our modern orchestras to Beethoven's scores, (to cite one) than Beethoven himself ever anticipated. Why cannot we do the same thing with our organ music, three-fourths of which is laying away ignored, while we waste our playing on transcriptions? With this, of course, I do not intend to condemn to perpetual oblivion organ arrangements: arrangements are a great part of the musical "make-up" of our time: in fact, we arrange anything for any instrument! But, why give preference to arrangements rather than to original music? This is what I find harmful, and a harmful reflection to schooling, organ playing and organ composition. I am more than convinced that, if organ students were more and completely trained in the polyphonic treatment of the organ, (commonly called part playing) they would not turn into transcription fiends. I know that polyphony, once in one's system, can never be forgotten or set aside. Polyphony is the strongest training for any student: it lasts forever, and the organ methods of the old masters, (Lemmens, Rinck, Oberoffer, Bossi, Stainer, Best, etc.) show that plainly. The complete course of Bach's works

should not be neglected, as Bach covered all the field in organ training. Part playing, trios above all, should be a daily habit with students, and as far as display technic is concerned, the young organist cannot tell me that there is not enough of that in Bach, Franck, or anyone of the legitimate organ composers.

Sure enough there is not need to play the Tannhauser overture to show technical equipments. Vice-versa, let the young organists try some real organ technic in Bach Chorales, or any other important organ work, and they will see themselves compelled to rush to their piano technic and polish that up well in order to perform clean and clear some of the passages in that organ music.

And before I finish: the organ student of today has not as yet been made to realize what a complete, formidable preparation in piano technic he needs to become a legitimate concert organist. No wonder the pianists laugh at us. The average organ students fool themselves into believing that three, four, or five years of piano studying are enough to equip them for the organ. Well, they should be told in time that actual organ technic is nothing in comparison to what they should do at the piano before they DARE to look at an organ keyboard. The average organ player thinks that he does not need such things as Liszt, Chopin, Tausig, Josephy, Pishna, etc., but, after having done away with these, all he can use in the programs of his organ recitals are such organ classics as... the serenade from the Millions d'Arlequin, the Rosary, Handel's Largo and so on,... and he knows why: he simply cannot play.

Let us be honest about all of that, for the dignity of our instrument, our time and ourselves: and since we can sincerely boast of having the most magnificent and complete organs in the world, let us be able to say the same of our organ playing and organ programs, especially in connection with church services of which the organ is an almost integral part.

The organ in the church has the mission of adding religious atmosphere for the faithful, no matter to which creed they belong, and to direct their minds into the divine service and the worship of God. Can such a thing be attained with music different from real organ music?

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Current Comments

PADUA, ITALY

Intensive preparations are being made to insure the success of the Seventh Centenary Celebration in honor of St. Anthony of Padua. Pilgrimages are being planned from the United States, England, Germany, Belgium, Poland, Lithuania, Austria and Spain. Construction of a great Pavilion has just started, to hold an international exhibit of modern Sacred Art of the Franciscan Order, a monumental organ, huge choir gallery, and other permanent memorials.

MUNICH, GERMANY

A special religious service has been organized in the central Railroad Station for travellers. Sunday Masses at several hours are held as well as other services for the convenience of those entering or leaving the city.

DUBLIN, IRELAND

The centenary of the birth of Father "Tom" Burke, renowned Dominican preacher and missionary was fittingly observed at St. Mary's Priory, Tallaght. Archbishop Spence of Adelaide, Australia, presided at the ceremonies, a feature of which was the dedication of a new organ in the church where lie the mortal remains of the great disciple of St. Dominic.

LONDON, ENGLAND

Word has been received from the publishers announcing that Sir Richard Terry's famous book "Catholic Church Music" is to be reissued in enlarged form, this spring.

ROME, ITALY

His Holiness Pope Pius XI, has received the General Procurator of the Benedictine Congregation of Solesmes in audience, at which the Pope, received the recent records of Gregorian Chant, made by the Benedictines of Solesmes, and listened to them with great interest.

SAN RAFAEL, CALIFORNIA

L'Abbe Cherions, Messe de Ste. Cecile, published in Paris, has been chosen by the Sisters here for rendition at the Dominican College. It is a third part work for women's voices.

HALIFAX, N. S.

Commencing on the first Sunday after Ash Wednesday, all music of the diocese performed in the church, must be liturgical and from the White List of the Society of St. Gregory according to the mandate of the Acting Bishop, issued in January.

CHICAGO, ILLINOIS

Mundelein College—the first modern skyscraping university building actually completed,—has been added to Chicago's great building achievements. Conceived and executed by the B. V. M. Sisters, under the leadership of Sister M. Justitia, Superior, it has all the facilities of the usual girls' college. The cloister occupies the top three floors of the building, with the other floors being devoted to the various departments. Music and fine arts, have a prominent space, and the offsets of various floors are used for open air tennis courts, a swimming tank, etc.

Cardinal Mundelein donated a large three manual organ, for the music department and auditorium.

LA CROSSE, WISCONSIN

Spencer Johnson's Mass of St. Francis was rendered with great success at the Cathedral under the direction of Rev. Oscar Cramer. A boys' choir and a fine musical organization is thriving under Father Cramer's guidance.

BALTIMORE, MARYLAND

Under the direction of Rev. J. Leo Barley, Diocesan Director of Music, the Mass in honor of St. Joseph, by Joseph Groiss, is to be sung by more than a thousand school children at a Field Mass to be held soon.

CAMBRIDGE, MASS.

More than two hundred school children sang Singenberger's Mass in D, at the fiftieth anniversary of the ordination of their Pastor, Rev. W. H. Calnan. His Eminence Wm. Cardinal O'Connell attended the ceremonies, the music of which was conducted by Mr. William Plancich, one of the best informed choirmasters in this section. Mr. Plancich's choir library embraces works of all the leading modern composers, as well as those of the ancient masters. He is in constant touch with the best known foreign publishers for new material.

BOSTON, MASS.

Mr. Thomas Quinn, former tenor at St. Cecilia's Church, Boston, is now at St. Catherine's Church, Charlestown, where the choir is under the direction of Miss Helen Brick. The Christmas program at this church was repeated several times by request of the parishioners, and the choir has become one of the best in the history of Charlestown. Miss Brick is also an Assistant Director of Music in the Boston Public Schools.

Dr. George L. Dwyer, Vocal Instructor, whose Radio programs during the local Catholic Truth Period have been of the highest order, and who has developed two of the finest singers of the present generation here, in Hudson Carmody (Atwater Kent Contest Place Winner 1929) Bass, and Miss Vera Keane, Alto, now at the Holy Name Church, West Roxbury.

Leonard S. Whalen, A. M., who has directed boy choirs for over 22 years, and has studied extensively in this country and in Europe, has prepared an article for our next issue which will be of great help to those interested in boy choir work.

Rev. Francis X. Sallaway, D.D., continued his series of lectures on the "Music of the Mass", during the Catholic Truth Hour, February first. He described and translated the service. The choir, under the direction of Joseph Ecker, gave examples of the musical portion of the liturgy at appropriate times, with selections in Gregorian, and others by Perosi, Refice, and Gounod. If such a course of lectures could be heard throughout the country, interest and appreciation in Catholic church music would be tremendously stimulated. Dr. Sallaway, and Mr. Ecker deserve the thanks Father Ahearn S. J. graciously gave them at the close of the program.

METHUEN, MASS.

The famous Serlo organ has been saved from removal, and will be preserved at its present location. Once the property of the late E. F. Searles, it has been purchased by Ernest H. Skinner, of West Newton, vice-president of the Skinner Organ Company, at a price said to be \$200,000. In order to get the organ it was necessary to purchase the entire property. It will be gone over by Mr. Skinner, in the hope of making it a shrine for organ lovers, and possibly a meeting place for musical organizations in convention. The organ was formerly at Music Hall, the home of the Boston Symphony Orchestra, and later in the New England Conservatory of Music.

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Directions for Choir

(Continued)

At Tenebrae:

- 1—At signal choir starts first Antiphon.
- 2—The Psalms follow as usual. (There is no Gloria Patri at the end of any of the Psalms.)
- 3—The choir may sing all the Responsories between the Lessons, in figured music if desired.
- 4—The choir may sing any given Lamentation, either as a solo (in chant or in harmony) according to the usages of the Papal choir and the Roman Basilicas.
- 5—Start Lauds immediately after Matins. Psalms and Antiphons follow in same manner as at Matins.
- 6—After Versicle and Response following antiphon of the last Psalm, start Benedictus antiphon at once. Sing Benedictus and repeat Antiphon. (Candles are being extinguished meanwhile).
- 7—Christus Factus est follows immediately.
- 8—Miserere follows immediately.
- 9—After prayer is said by Celebrant, lighted candle is brought from under the altar, and all rise and retire in silence.

AT MASS HOLY THURSDAY

The organ can be played only during the Gloria in Excelsis, and at no other time. After the priest has intoned the Gloria, the organ should be played as loudly as possible until the Sanctuary bells have ceased ringing. Then the choir begins.

Mass is as usual, up to, and including the Agnus Dei.

In Cathedrals after the Agnus Dei, the choir takes part in procession with the Priests who bear the Holy Oils. They sing **O Redemptor**, as the procession returns to the Sanctuary, and during the Consecration they answer in ferial tone, the responses to Preface and Prayers.

In parish churches, the choir remains in its regular place and sings the Pange Lingua repeating if necessary from Nobis Natus, taking care that the last two verses (Tantum Ergo, etc.) are sung only once and that once when the Blessed Sacrament is placed on the Altar of Repose.

Note: On this day the Priest consecrates two Hosts, reserving one for the next day when there is no consecration. A proper place is prepared in some chapel or altar of the church where the reserved Host is to be kept until the next day. It is during the time that the priest is carrying the Blessed Sacrament to its place of Repose that the Pange Lingua is sung.

AT VESPERS

The Vespers are said without chant. After Vespers the Priest with his Ministers, divests the altars of the coverings and ornaments. Psalm 21 following.

Then follows the Washing of the Feet. During this the choir sings the Antiphon Mandatum, following it with the Psalm, Beati Immaculati, then repeating the Mandatum. As many of the Antiphons and Psalms as necessary are sung then. And the Responsories after the Pater Noster, in ferial tone.

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The Caecilia

OTTO A. SINGENBERGER.....Editor
ARTHUR REILLY.....Associate Editor

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His Grace, the Most Reverend Archbishop Sebastian G. Messmer, recommends THE CAECILIA in a letter dated Nov. 22, 1924.

Scandicus and Climacus

Thoughts on the Liturgy

What does the term *liturgy* mean? In a general sense, it means religious service—but religious service of a particular kind, namely, a public, ecclesiastically specified and appointed form of divine service. In this sense, the liturgy is the sum-total of all the acts of worship enjoined and determined as to the manner of their performance by Christ, the Apostles, and the Church.

In a more restricted sense, by liturgy is usually understood the celebration of Holy Mass and even, at times, the administration of the sacraments, the sacramentals, and such forms of public devotion as the Vespers.

In the foregoing explanation emphasis was laid on the qualifications "public" and "ecclesiastically speci-

fied." The one supposes the other; for what is of a public character (done in common) must be well regulated, else there will be confusion. Hence subjectivism, however legitimate in private devotion, is out of place in the liturgy; or, at least, it is permitted to assert itself only to a very limited extent.

"The liturgy is the social form of the virtue of religion," says Dom Prosper Gueranger, thus defining the essence of the liturgy viewed in one of its relations. There is no need of a lengthy paraphrase to show the correctness of this explanation. In one respect at least, daily experience shows it to be true. Or is it not true that when Catholics have become estranged from the liturgy, i. e., when they no longer attend Mass, they have as a rule, also given up their religion? When people—culpably of course—cease to participate in the liturgy, they will, in the long run, also cease to practice their religion. Knowing this, we must, on the other hand, also admit the cogency of this other conclusion: Wherever the liturgy is not properly attended to, wherever it is poorly executed, poorly sung, carelessly observed, or wherever it is subjected to mutilations,—there also the religious spirit will be found losing its depth and vital strength. Hence Amadee Gastoue, who has made a name for himself in the history of liturgical restoration in France, does not hesitate to say: "Whether in a Religious Congregation or in a parish,—everywhere—the liturgy will prove beneficial and contribute to the moral and spiritual uplift of those who witness it, provided it be accorded its rightful place, its proper appreciation, and a corresponding execution."

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HYMNS FOR EASTER

TO HIM WHO FOR OUR SINS WAS SLAIN

Rev. A. Young, C. S. P.

Sisters of Mercy

1 To Him Who for our sins was slain, To Him for all His
 2 To Him Who rose that we might rise, And reign with Him be-
 3 To Him Who doth pre- -pare on high, Our home in im- mor- -

dy- ing pain, To Him the Lamb, our sac- ri- fice, Who gave His life our
 yond the skies; To Him Who now for us doth plead, And help- eth us in
 tal- i- ty; To God the Fa- ther and the Son and Ho- ly Ghost for-

ransom price,
 all our need, } Sing we Al- le- - lu- ia! Sing we Al- le- - lu- - - ia!
 ev- er one, }

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Al - le - lu - ia, Al - le - lu - ia! Al - le - lu - ia!

HE IS RISEN! HE IS RISEN!

Words and Music
by Sisters of Mercy

1 He is ris - en! He is ris - en! Chants the An - gel
 2 He is ris - en! He is ris - en! They who love Him
 3 He is ris - en! He is ris - en! Heav - en's hosts in
 4 He is ris - en! He is ris - en! Spread the tid - ings

at the tomb; Death no lon - ger has do - min - ion,
 seek in vain; Emp - ty is the rock - bound pri - son,
 glo - ry sing; Death thou art no lon - ger vic - tor;
 far and wide; He has left the grave tri - umph - ant,

Light has bro - ken thro the gloom. Al - le - lu - ia, al - le -
 Christ be - gins His King - ly reign. Al - le - lu - ia, al - le -
 Grave, where is thy boast - ed sting? Al - le - lu - ia, al - le -
 Now im - mor - tal, glo - ri - fied. Al - le - lu - ia, al - le -

lu - ia, Lo! the stone is roll'd a - way;
 lu - ia, List to what the An - gels say;
 lu - ia, Glo - ry to our ris - en King;
 lu - ia, Hymns of praise we glad - ly sing;

Al - le - lu - ia, al - le - lu - ia, Heav'n opens wide to - day.
 Al - le - lu - ia, al - le - lu - ia, Christ is risen to - day.
 Al - le - lu - ia, al - le - lu - ia, Men and an - gels sing.
 Al - le - lu - ia, al - le - lu - ia, Glo - ry to our King.

Fine.

Al - le - lú - ia, al - le - lú - ia, al - le - lú - ia.

Fine.

Second Mode

1 O fi - li - i et fi - li - æ, Rex cæ - lé - stis, Rex gló - ri - æ,
 2 Et má - ne prí - ma sáb - ba - ti, Ad ó - sti - um mon - u - mén - ti
 3 Et Ma - ri - a Mag - da - lé - ne, Et Ja - có - bi, et Sa - ló - me,
 4 In ál - bis sé - dens An - ge - lus, Præ - dí - xit mu - li - é - ri - bus:
 5 Et Jo - án - nes A - pó - sto - lus, Cu - cú - rit Pé - tro cí - ti - us,
 6 Di - scí - pu - lis ad - stán - ti - bus, In mé - di - o sté - tit Chrí - stus,

D.C. al Fine.

Mór - te sux - ré - xit hó - di - e, Al - le - lú - ia.
 Ac - ces - sé - runt di - scí - pu - li, Al - le - lú - ia.
 Ve - né - runt cór - pus ún - ge - re, Al - le - lú - ia.
 In Gá - li - læa est Dó - mi - nus, Al - le - lú - ia.
 Mo - nu - mén - to vé - nit prí - us, Al - le - lú - ia.
 Dí - cens: Pax vó - bis ó - mni - bus. Al - le - lú - ia.

D.C. al Fine.

7 Ut intelléxit Dídymus
 Quia surréxerat Jesus,
 Remánsit fere dúbius, allelúia.

8 Vide Thóma, víde látus,
 Víde pédes, víde mánus,
 Nóli esse incrédulus, allelúia.

9 Quándo Thómas Chrísti látus,
 Pédes vídit atque mánus,
 Díxit: Tú es Déus méus, allelúia.

10 Beáti qui non vidérunt,
 Et fírmiter credidérunt,
 Vítam atérnam habébunt, allelúia.

11 In hoc fésto sanctíssimo
 Sit láus et jubilátio,
 BENEDICAMUS DOMINO, allelúia.

12 De quíbus nós humíllimas
 Devótas atque débítas
 DEO dicámus GRATIAS, allelúia.

Resurrexi - Pascha NostrumEdited by
JAMES A. REILLY

(Proper Introit and Communion for Easter Sunday)

RESURREXI**J. FALKENSTEIN**

Andante con moto

SOPRANO ALTO

ff

Re-sur-ré-xi, re-sur-ré-xi, re-sur-ré - - - xi re-sur -

TENOR BASS

f *ff*

ré-xi, re-sur-ré-xi, re-sur-ré-xi, re-sur-ré-xi et ad huc te-cum

p *sfz* *sfz* *pp*

sum, al-le-lú - - ja, po-su-i - - sti su-per me ma-num

f *p* *f*

su-per me ma-num

ff *p* *f*

tu - - am, al-le-lú - - ja: mi-ra-bi-lis fa-cta

f *p* *f*

tu - - am, al-le-lú - - ja:

p *cresc.*

est, fa-cta est sci-en-ti-a tu - - a, al-le-lú - - ja, al-le-

p *pp*

al-le-lú - - - *cresc.*

lú - - ja, al-le - lú - - ja, al - le - lú - jah, al - le - lú - jah al - le -

lú - jah, al - le - lú - - jah, al - le - lú - - jah, al - le - lú - - jah. *Fine.*

Cantors. Do - mi - ne probasti me et cogno - - vi - sti me:
Choir in unison. Glo - ri - a Patri et fi - li - o:
 Si - cut erat in principio, et nunc et sem - per:

tu cognovisti sessionem meam, et resurrecti a - nem me - am.
 et Spiri - tu - i San - cto.
 et in saecula saecu - lo - rum. A - men.

CODA

Vivace

Repeat to Fine.

Al - le - lú - ja.

Al - le - lú - - ja, al - le - lú - - ja, Al - le - lú - ja, al - le -

al - le - lú - - ja,
 lú - - ja, al - le - lú - - ja, al - le - lu - - ja.
 al - le - lú - - ja,

PASCHA NOSTRUM

(COMMUNION)

J. FALKENSTEIN

Andantino

pp *cresc.*

Pa - scha no - strum im - - mo - lá - tus est Chri - - -

pp *cresc.*

stus, al - le - lú - - ja: i - ta - que e - - pu - lé - -

p *ff* *pp* *f*

mur in a - - zy - mis sin - ce - ri - tá - tis, in á - - zy -

p *f* *pp* *ff*

ppp *1* *2* *accell.*

mis, et ve - ri - tá - tis. Al - le - lú - - ja. lú - -

ppp

ff

ja, al - le - lú - - ja, al - le - lú - ja, al - le - lú - ja, al - le -

ff

fff *stentanto* *ritard.*

lú - - ja, al - le - lú - - ja, al - le - lú - - - ja.

fff *stentanto* *ritard.*

Benedictus Sit

Offertory for Trinity Sunday and
votive Masses of the Blessed Trinity.

B.M. O'BRYEN

Adagio

ORGAN

SOPRANO
Be - - ne - di - ctus sit De - - us Pa - ter,

ALTO
Be - - ne - di - ctus sit De - - us Pa - ter,

TENOR
Be - - ne - di - ctus sit De - - us Pa - ter,

BASS
Be - - ne - di - ctus sit De - - us Pa - ter,

ORGAN

f

Ped.

Man.
Moderato con brio
Solo (Soprano)

U - - - ni ge - ni - tus - que De - - i Fi - li - us,

Solo (Alto)
U - - - ni ge - ni - tus - que De - - i Fi - li - us,

mf *Moderato con brio*

Sa - - nctus quo - que, Sa - nctus quo - que Spi - ri - tus;

Sa - - - nctus, Sa - nctus quo - que Spi - ri - tus;

Solo Sa - - nctus quo - que Spi - ri - tus;

Solo Sa - - nctus quo - que Spi - ri - tus;

Marcato

Tutti qui - - a fe - cit, fe - cit no - bi - scum mi - se - ri -

Tutti qui - - a fe - cit, fe - cit no - bi - scum mi - se - ri -

Tutti qui - - a fe - cit, fe - cit no - bi - scum mi - se - ri -

Tutti qui - - a fe - cit, fe - cit no - bi - scum mi - se - ri -

Marcato

f *cresc.*

f *(in tempo Paschalis)*

cor - di - am su - - am:..... Al - le - lu - ia.

cor - di - am su - - am:..... Al - le - lu - ia.

cor - di - am su - - am:..... Al - le - lu - ia.

cor - di - am su - - am:..... Al - le - lu - ia.

Awake! 'Tis Ruddy Morn

THREE PART CHORUS

Words and Music by GEO. A. VEAZIE.

Allegro moderato

f A - wake! a - wake! 'tis rud - dy morn; A - rise! a - rise! and hail the
 A - wake! a - wake! 'tis rud - dy morn; A - rise! a - rise! and hail the
 A - wake! a - wake! 'tis rud - dy morn; A - rise! a - rise! and hail the

*Allo
modto
♩ = 120*

f down; "A - wake!" *mf* "A - rise! Au - ro - ra's
 dawn; The rob - in calls: "A - wake, awake!" The skylark sings, "A - rise, a - rise! Au - ro - ra's
 dawn; The rob - in calls: "Awake!" The skylark sings: "A - rise! Au - ro - ra's

p tints a - dorn the skies." the moun - tain
 tints a - dorn the skies." From out the mist the moun - tain
 tints a - dorn the skies."

Orchestral accompaniment in preparation

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Made in U. S. A.

peaks Steal one by one, as Phoe - - bus speaks:

peaks Steal one by one, as Phoe - - bus speaks:

Steal one by one, steal one by one, steal one by one, as Phoe - bus

"Come forth and greet the day"..... Mer - ry birds in

"Come..... forth and greet the day"..... Mer - ry birds in

speaks: "Come forth and greet the day"..... Gay birds in wood

wood or skimming thro' the air Sing - - ing ev - 'ry

wood or skimming thro' the air Are sing-ing, Joy fling-ing; Song ring-ing

or in balm-y air All are sing - ing; Songs ring

Ad. * *Ad.*

where. Dew - drops pen - dent from the petaled, fragrant flow'rs Gleam - -
 ev-'ry where! Dew - drops pen - dent from the petaled fragrant flow'rs Are beaming
 ev-'ry where! Dew-drops be-deck, grace the fragrant flow'rs. Beam - ing,

ing in their bow'rs. Ros-es, li-lies, vio-lets, dais-ies,
 E'er seem-ing Gems, gleam-ing in their bow'rs. Birds and flow'rs,
 Seem - ing Gems, gleam-ing in their bow'rs. Bright flow'rs,

Meet the eyes where-e'er one gaz-es; Earth and sky are bright with col-or, song, and charm.
 morn-ing's calm, All is col-or, song, and charm.
 morn's calm, All is col-or, song, and charm.

mf

Mer ry birds in wood or skimming thro' the air; Sing - -

mf

Mer - - ry birds in wood or skimming thro' the air, Are sing-ing,

mf

Gay birds in wood or in balm-y air, All are

cres *cen*

ing ev - 'ry where. Join they all in

cres *cen*

Joy flinging, Song ringing ev-'ry-where! Join they all in

cres *cen*

sing - ing, Songs ring ev-'ry where! Hark, hark! the birds

do *f*

hap-py, joy-ous wel-come To the bright and glor-ious morn - - ing.

do *f*

hap-py, joy-ous wel-come To the bright and glor-ious morn - - ing.

do

join in joy-ous wel-come To the bright and glor-ious morn - - ing.

1st time *p*

1st time Then hail the new - born day, the new-born day In bright and

1st time Then hail the new - born day, the new-born day In bright and

sostenuto

Then hail the new day In beau - -

1st time *f*

glad ar - ray, in glad ar - ray; And with the hap - py

glad ar - ray, in glad ar - ray; And with the hap - py

teous ar - ray; And chant with the

feath - ered choir, Join and sing a joy-ous roun - de - lay, a roun-de - lay.

feath - ered choir sing a joy-ous roun - de - lay, a roun-de - lay.

feath - ered choir A glad roun - de - lay.

ff Unison

Then hail the new day In beau - -

Then hail the new day In beau - -

f

teous ar - ray; And chant with the

teous ar - ray; And chant with the

f

feath - ered choir a glad roun - de - lay. *D.C.*

feath - ered choir a glad roun - de - lay. *D.C.*

D.C.

2nd time
Piu allegro

2nd time
Piu allegro 'tis rud - dy morn; and greet the morn. Come forth, come

2nd time
Piu allegro 'tis - rud dy morn; and greet the morn. Come forth, come

A - wake! 'tis rud - dy morn; A - rise and greet the morn. Come forth, come

2nd time
Piu allegro

forth and hail the morn, and hail the glo - - -

forth and hail the morn, and hail the glo - - -

forth and hail the morn, and hail the glo - - -

rious morn.

rious morn.

rious morn.

loco

The musical score is written for a vocal ensemble and piano. It consists of five systems of music. The first system has three vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The fifth system has two vocal staves and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *loco*. The lyrics are written below the vocal staves.

Our Supplements This Month

No. 31 Hymns for Easter, Srs. of Mercy .12

Two simple English hymns with the Traditional O Filii et Filiae are here presented. The last is to Easter programs what the Adeste is to Christmas programs. The service just isn't complete without it. The hymns may be sung by, one, two, three or four voices, (singing the harmonization of the accompaniment in the four part rendition).

No. 108 Resurrexi, J. Falkenstein12

Pascha Nostrum,

J. Falkenstein12

Here you have the proper Introit and Communion of the day, set to music that is becoming to the day celebrated. For mixed voices, there is nothing difficult in the work, its best effects being achieved by close attention to the expression marks. The composer has recently been represented by other practical things in THE CAECILIA.

No. 151A Benedictus Sit,

Bertram M. O'Bryen12

Trinity Sunday will be along before you know it and this little offertory, proper for the day, will interest the singers. It can be learned easily and with a Veni Creator in the same style (which comes in the same folder under No. 151 at no extra cost) you can finish the month of May (Trinity is May 31) pleasantly. The composer is choirmaster at St. Stephens Church, in Minneapolis.

A513 Awake Tis Ruddy Morn,

Geo. A. Veazie12

Mr. Veazie is known to publishers of school music as a writer of "best sellers". This piece is not the least known if his best things, among parochial and public schools. It is a bright, festive song for graduations, and large choruses seem to grasp it quickly. The words, too, seem to have more than average appeal. This is the first of a series of school choruses to appear in this magazine.

Supplements in the Offing
Advance of Publication NoticeMotets for First Mass of a Priest,
Dom Gregory Hugle, O. S. B.15

Easy music for small choirs; two part setting for Tu Es Sacerdos, an English hymn, and a Processional.

Salve Fac Populum, from Anton Bruckner's Te Deum, Arranged by
Rev. L. Bonvin, S. J.15
A better class motet for choirs capable

of difficult things. Bruckner is just coming into his own as one of the greatest composers of all time.

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Rev. L. Bonvin, S. J.12

A capella school chorus that will instantly appeal.

Hymns to the Blessed Virgin Mary, for
May Devotions.

Can Your Singers Answer These Questions?

QUESTIONS

- 1—What does Agnus Dei mean?
- 2—What is an Antiphon?
- 3—What is the "Angelle Hymn"?
- 4—When is the Ecce Sacerdos sung?
- 5—When is Tu es Sacerdos sung?

ANSWERS

- 1—Agnus Dei means "Lamb of God" Formerly sung during the Communion of the people at the order of Pope Sergius I (678-701).
- 2—Antiphon is from the Greek word meaning re-echoing (Antiphonal singing is the alternate singing by two choirs) and it is the chant which preceded and follows a Psalm.
- 3—The Gloria. Until the 11th century the singing of the Gloria was reserved for Bishops, then it was extended to the priests and later to the choir and congregation.
- 4—At a reception to a Bishop.
- 5—At the first mass of a priest, or at an anniversary of ordination, etc.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

Notes on Judging Choral Competitions

Based on an Article by W. G. McNaught

Former Adjudicator at the Kendall, Carlisle and Morecambe Competitions in England.

Today we read of great congresses, and massed choirs singing out of doors. Schools engage in choral contests, and on the Radio we hear the final contestants sometimes. There is no more healthy diet for such events, than sectional church choir contests. It may be of interest to some to learn just how the judges view the contestants, and just how critics evaluate merits of various organizations. While the brief remarks here are not universally found in force, they represent a fair basis for choir training which should give the reader an idea how to go about the training of a group for a contest. Mark your own choir occasionally, and see if it is progressing. Here is how the judges usually go about it.

The first thing to be considered is, what relative importance shall be attached to the numerous points to be noticed. If one marks by points it is necessary to group points under certain headings, for it is obviously impracticable to separately mark for every detail. In what way to group points therefore is an important consideration.

Then it must be decided whether to assign a certain number of marks under each heading, or to employ signs such as "good", "excellent", "fair" or "bad". The use of marks is generally favored as they work out more accurately. Figures can be added together, and in close competition a point or two might indicate the difference between two groups. Again, they can be added as the contest progresses, and checked to see if they correspond to the general impression made by the choirs in comparison with one another, and thus be corrected if necessary. It is best to adopt fairly high numbers as a maximum, thereby permitting registration of fine shades of execution.

Much of the work of judging consists not merely in noting mistakes, faults, or excel-

lences, or in relating a performance to an ideal maximum, but rather in a rapid comparison to one another, to determine the best of those singing. Thus the marking of the first choir sets the standard.

Most judges feel that to depend only upon the numerical markings is a grave mistake, as one cannot completely assess a picture or a piece of music by cutting it up into bits. The notes on details simply help to explain the general effect. A liberal allowance of marks should therefore be allowed for a "General effect" heading so that general notes can be put down to describe things marks could not interpret.

We give here a sample rate sheet that judges have used and found efficient:

	Maximum
Correctness, Time and Tune.....	10
Tone, blend, Intonation	10
Attack, Pronunciation, Enunciation	10
Expression, Pace	10
General effect	20
Total.....	60

Therefore, judges look for: A—Correctness in Time and Tune. B—Tone, blend and intonation. C—Attack and Release of notes, diction, and pronunciation. D—Pace. E—General Effect. No judge competent to hold the title is influenced by demonstrations of the audience. The audience is not in a position to steadily observe and compare the technicalities noted above. An "own choice" piece can carry them away emotionally, against a most refined performance of a quiet and dignified number. Sometimes of course, the audience acclaims just the right choir and in such happy cases, the judge should not be affected by the criticism that "the judges were guided by the applause."



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The Ordo

The competent choirmaster in large churches, consults the Ordo, for indication of proper liturgical material. It classifies the feast day, and as its title "Ordo" is translated to mean Calendar, we see that it conveys necessary information to one who would completely observe the liturgy of the day. Priests and other religious, are familiar with this little book, and after reading over the interpretations below, you will see how easy it is to interpret the seemingly confusing contents. Ask your nearest priest to show you how he uses The Ordo.

Some abbreviations and meanings are specified below, also an example actually taken from The Ordo is given and explained.

- 1—Ordo=Calendar.
- 2—Alb=white; Rub=red; Viol.=violet; Virid=green; Niger=black; (These words indicate the color of vestments to be worn.
- 3—Dom.=Sunday; Fer. 2=Monday; Fer. 3=Tuesday; Fer. 4=Wednesday; Fer. 5=Thursday; Fer. 6=Friday; Sab.=Saturday.
- 4—Festum de praec.=Holy day of obligation.
- 5—Dupl. I Classis=Double of First Class.
Dupl. II Classis=Double of Second Class.
Dupl. maj.=Double Major.
Dupl. minor=Double Minor. (This feast is usually indicated by the word dupl. only.)
- 6—In Miss. Gloria=In Mass Gloria is said.
In Miss. Credo=In Mass Credo is said.
Praef.=Preface.
De Nativitate=Of the Nativity.
De Tempore=Of the season.
De Festo=Of the feast.
De Cruce=Of the Cross.
- 7—In 2 Vesp.=In Second Vespers.
In 1 Vesp.=In First Vespers.
Vesp. a cap. de seq.=Vespers following feast from capitulum on.
Oct.=Octave.

Com.=Commemoration.

Com. praec. Commemoration of the preceding feast.

Nulla Com. No commemoration.

Usque ad=up to.

Nisi aliter notetur=unless otherwise noted or stated.

7—Sine Gloria=without Gloria.

Ut in festo=as in the feast.

EXAMPLES FOR THE CHOIR-MASTER

DOM IN SEPTUAG (2 cl). De DOM, sem; in I. S.. in M2 or A cunctis, 3 or ad lib. In Vs.

Written in long hand means: Dominica in Septuagesima, (officium) semiduplex; in Laudibus commemorationes communes; in Missa secunda oratio A cunctis; tertia oratio ad libitum. In Vesperis commemorationes communes.

Or in English: Septuagesima Sunday (Sunday of the 2nd class). Office of the Sunday, semi double. In Lauds the Common Commemorations (which are those of Our Lady, St. Joseph, etc., as found at the end of the Saturday Vespers in the Vesperale Romanum.) In the Mass the second collect A cunctis, the third collect at choice. In Vespers the Common Commemorations.

A CORRECTION

It has been gratifying to the Editors, to have so many of our readers express interest in the various articles appearing in THE CAECILIA. In the December issue, an article on Pronunciation of Church Latin was given, and many of our readers wrote in, calling our attention to an inconsistency in an example quoted, namely "Sasherdos" as the pronunciation of Sacerdos. It should have been as the rule specified—"Sachairdos".

We thank our readers for calling our attention to this evident error.



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Practical Suggestions for the Singing Lesson

I

a. Loud singing,—the cause of singing "flat."

Pupils who sing too loudly lower the pitch, and the reason is simply this, that they use their vocal organs incorrectly. Instead of inhaling quietly and evenly, the air is absorbed hastily. It reaches the glottis in a powerful stream, and is just as quickly exhaled. In this way the tone indeed attains the proper pitch, although by no means agreeable to the ear, but the singer is unable to sustain it for any length of time, not even during one stanza of a hymn; the vocal cords, not being equal to this unnatural exertion, lower their elasticity, and the tone sounds "flat"; the action of the lungs becomes restless, the tones likewise. As a result of this jerking of the breath the desired pitch is reached, the tone, however, loses its power and clearness, it becomes untrue. To advise singers who are inveterate screamers to be more careful of this valuable instrument, their voice, is often a useless admonition. Unfortunately one or two of such screamers are capable of destroying the good effect of the performance of a choir of from twenty to thirty voices, to give the whole a coloring which leaves not a doubt in the mind of the hearer that the singing is "out of tune." Apart from these momentary disturbances, too loud singing brings with it evil results: it produces a hoarseness and a soreness in the larynx.

b. Insist upon soft singing.

This does not imply a languid, timid tone, but it means great care should be taken that, while singing, the pupil should never exert himself to the full extent of his power, but sing with a moderate degree of strength. Precisely through the restraint which is required of the pupil to sing softly, contrary to his inclination, he is obliged to observe himself constantly, which is in itself a great advantage. A result of the inflexible, unrelenting adherence of the teacher to these requirements in all the classes, at the rehearsals as well as during Divine Service, will be that the pupil will have acquired a habit of singing softly; and it will be a genuine pleasure to the teacher to observe the mutual control among the pupils themselves, and a source of amusement to hear the ridicule with which they encounter other pupils who fall into this singing vice.

c. Avoid the danger.

Experience proves that youthful singers are inclined to sing too loudly at high pas-

sages of a song. When such a part seems to be inconvenient for the singers, it is commendable, as far as possible, to sing in a transposed key, or to play the organ-accompaniment somewhat lower. This, however, is not always practicable, because, by transposition, some compositions lose their character to a certain extent; at other times, in consequence of the compass of a piece, a transposition is impossible, because what was facilitated for soprano voices in a high key becomes more difficult of execution when transposed lower—a daily experience with part songs. Transposition, therefore, can scarcely be called a universal remedy.

6. Employ the head voice.

The chest register, distinguished by its full, round tone, usually extends to the c. From this point the tone assumes an entirely different shading, it sounds weak and thin. As soon as the melody moves higher than c the singer feels a light pressure, a sign that he has overstepped the natural boundaries, and here the head voice or "falsetto" register begins. The teacher must insist upon his pupils observing two things: first, when they cannot easily sing chest tones they should employ the head voice, and secondly, they should produce the tones of the falsetto register in such a manner that the change from one register to the other will not be perceptible, thus equalizing both registers. A general admonition to employ the head voice is useless in most cases. Those divisions of a song requiring the employment of the head voice ought to be practiced separately. When the respective figure is reached an interruption is made; the teacher sings the passage for the class, and they repeat it singly and in groups. It is advisable for the teacher to indicate by signs or motions when the pupils are to employ the "falsetto" register. The result of continual practice in the manner suggested will be that the pupil will gradually acquire a clear, true intonation, especially of the higher tones.

e. Accompany softly.

It is not my intention to enter into details regarding the manner of playing accompaniments upon the organ, the choice and number of registers, etc., etc. Only this might be mentioned: An accompaniment that is too loud is the very best incentive for singers to sing loudly, and, consequently, out of tune, because it is precisely this that encourages them to sing even louder than the organ. (To be continued)

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

Digest of Most Popular European Masses of the Day

Mass in honor of St. Joseph, by Remigio Renzi.

This work is by a celebrated Roman composer and is the type that will interest choirs capable of doing better than average choral music. Yet it is not a difficult mass. It has color, and fine choral passages that make it very impressive, but a choir of twenty-five or thirty voices would have no difficulty in mastering it after a few rehearsals. Once mastered it will be regularly performed—by request.

Missa Janua Coeli, Unison, P. Griesbacher, op. 150A.

The composer is one of the most competent writers of church music in Europe, and this simple mass is one of the best known of his compositions. It has melody, yet properly interprets the text, in ecclesiastical style, and nothing could be much easier to sing.

Messe Solennelle, S. A. T. B., Jos. Noyon.

By the organist at the Grand Organ of St. Cloud, and one of the leading French composers of the day. This work would appeal to those who liked the grandeur of the old forbidden masses, but who wish to sing liturgical things. There is little if any repetition in the text, but there is lots of music in the phrases of this work. An average choir could do it, a better than average choir would be delighted with it, as are the many Metropolitan churches of the Continent today. It will appeal to those who like Yons music.

Messe i. h. Sainte Jeanne d'Arc, H. Nibelle.

This mass is a colleague of the one above, but is even more popular as far as we can judge by American choirs. The writer is organist at St. Francis de Sales in Paris, and has arranged this work for two part singing and also for four part mixed choirs. This mass will keep your choir busy, but interested also; it is lighter than the Noyon Mass listed above.

Missa Eucharistica, Martin G. Dumler, op. 27. W. Sulzbach.

In two arrangements, one for 4 mixed voices, and the other for Cantus, Tenor I, Tenor II, Bass I, and Bass II. In the second, two Kyries are offered for selection. Although not from engraved plates, the music is neatly presented, and in general this work would appeal to choirs preferring technically exacting compositions. The Sanctus appealed to the reviewer as most practical and best part of the mass. Good melodies project themselves here and there throughout the work, but it would require a good choirmaster and good readers in the choir to execute the work properly. Each part has a separate and independent course. The work is a model of restless harmony, in a strictly liturgical vein.

Missa Mater Amabilis, S. T. B., Phillipo Capocci.

One of the best of the two few compositions available in this arrangement. Many choirs today find it more practical to sing in this three part arrangement. Not a new work, but a favorite everywhere.

Messe de Ste Cecilie, S. S. A., L'Abbe Cherion.

The part which women's choirs are taking in church singing developed by the rapidly growing girls' colleges, makes such compositions popular. It is a composition that may be readily performed by an average choir under average leadership. It is not an easy mass nor a hard mass.

Missa Fe Deum Laudamus, Missa Hoc Est Corpus, D. Lorenzo Perosi.

The first is for two part choirs, the second for three male voices. Each is representative of Perosi. These are the most practical and most popular of his masses. The Missa Patriachalis comes next.

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